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by the painter Berger,\* and his identification, among the Naples bronzes, of the *cestrum*, the instrument mentioned by Pliny as used in the process. It has one end shaped like a spoon and in this the colors were evidently held to melt over the fire. They were then poured over the panel, and the long handle, shaped at the upper end for the purpose, was used to level the colors and emphasize the lines of the portrait.

Although these portraits are generally painted on wood, yet they sometimes occur

\* Cf. *Beiträge zur Entwicklungsgeschichte der Malertechnik*, II, p. 50 ff.

also on canvas or linen, of which perhaps the best example is the well-known portrait of Aline in the Berlin Museum.\* From this type of portrait head on linen seem to be derived the full-length portraits on linen, completely covering the burial, of which our Museum has also recently acquired an example seen on page 69. This portrait is painted in distemper, and from its style must fall into the same period in date as the portrait panels and masks.

A. M. L.

\* Cf. *Antike Denkmäler*, 1893-4; also *Königliche Museen zu Berlin: Aegyptische und Vorderasiatische Alterthümer*, pl. 60.



FIG. 10



FIG. 7



FIG. 11

## EARLY CHINESE POTTERY IN THE MUSEUM

THE hitherto ephemeral interest in the ancient families of Ju, Kuan, Ko, and Ting, was doubtless the result of a not unnatural feeling of hesitation inspired by the apparent hopelessness of a quest for veritable early examples of those oft-discussed types.

Yet to-day the market could supply the needs of the collector, for it has lately been possible to find examples of the early wares running in date anywhere from the Han dynasty—the so-called mortuary wares—to the Sung and Yuan dynasties. The Han ware appears in two well-defined types; the first perhaps anterior to the date usually assigned to it; but at any rate beginning with the early Han; the second usually assigned to the period immediately preceding the Sung, yet similarly without doubt to be attributed to an earlier date.

The first class is represented by the large red-bodied mortuary jars (fig. 1) with cylin-

dric necks, and globular bodies often covered with an oxidized malachite-green glaze. In glaze and form these pieces imitate early bronzes—the resemblance of the malachite glaze to that sometimes met with on the older bronzes being at times most deceptive. Besides the jars of this form there are various objects similarly funerary in character, such as models of houses or huts surrounded in some cases by miniature walls, which sometimes shelter a flock of sheep or of goats, men on horseback, symbolic perhaps, as with the Japanese during the age of the dolmen, of the servants or companions of the departed, and figures of archaic-looking lions, and other wild beasts, birds of prey, or the domestic hen sitting upon its nest.

The second type consists of certain tall mortuary vases of a yellowish-gray paste, having rounded or ovoid bodies, long, flaring necks, and high, bell-shaped covers. Specimens of this type are embellished with molded designs affixed to neck and cover, like the example shown in fig. 2, where the

decoration consists in the main of dragons, birds, and genii that encircle the upper half of the body, or crown the cover. The glaze of these archaic-looking vases varies from white, black, brown, or gray to a pale celadon green, crackled and translucent, allowing the body color to be seen below. It would not be at all surprising if this latter shade prove to be the forerunner of the prized and certainly more delicate Ju-yao of the Sung presently to be discussed. These earlier types of ware, considered in so far as our present uncertain knowledge of them will permit, we pass to a better-known period—that of the Sung. The Chinese potter at this period still preferred an earthen body, though he did allow himself at times a semiporcelaneous paste resembling that seen in the first period of Gombriin ware, though smoother, more delicate, and far more beautiful in decoration. This white semiporcelain was made at Ting-chou (Chi-li) as early as the middle of the seventh century, and under the name of Ting-yao it has been manufactured ever since. During the Sung dynasty its glazing colors would seem to have included white, brown, red, purple, and black. Of the last four we know nothing other than through literary sources, but the Museum possesses an example of white Ting, illustrated in fig. 3. This is a saucer of thinest, semitranslucent body, having an impressed floral design in the paste. The glaze is uncrackled, creamy, and, about the foot, thicker and of a greenish tone. This answers to the description of the old Fên or Pai-ting which, we read, should have a fine paste, a smooth, uncrackled glaze, and a decoration consisting in the main of floral designs, flying phenixes, or a pair of fish, molded, incised, or painted in slips.

For some unexplained reason this exquisite ware fell for a time into disrepute, its place being taken by the red-bodied Ju-yao, famous for its glaze of "the blue of the sky after rain." This much-discussed ware could be of two colors, pale blue and grayish or greenish celadon. If of the first, it was a direct descendant of the well-nigh unknown Ch'ai-yao of the previous dynasty; when grayish or greenish, it would appear to have preserved the semiceladons of the

funerary ware to which we have referred above. It was both crackled and uncrackled; the crackle being either large and irregular—the "crab's claw"—or small and more or less uniform—the "fish-roe" crackle. When we add that it was likened to the better wares of the Ko type, soon to be discussed, we see that the objects of this class must have shown a marked improvement over the funerary semiceladon already mentioned.

With the Kuan-yao—Imperial or Government ware—we are similarly in the dark. The color of the modern Kuan glaze appears to be a crackled lavender, either light or dark, the "starch blue" of the dealer and a tint that but vaguely suggests the Ta-Kuan, as the earlier Kuan ware was called: "Ch'ing-colored (light or dark blue) with a touch of red." Possibly the red indicates the red paste or body of the object which appeared to the eye where the glaze was thinly spread. Red, we know, through the researches of Dr. Friedrich Hirth,\* was the color of the paste found at Phœnix Hill, near Hang-chou, at which place after the flight of the Sung to the South, two factories were founded for the perpetuation of the Kuan glazes.

These glazes, according to the ancient records, consisted of five different colors, viz.: *claire-de-lune*, or moon-white; *yueh-pai*, a glaze pale blue or green; *fên-ch'ing*, gray or ash-colored; *hui-sê*, and a brownish or emerald-green, *ta-lü*, probably a celadon similar to the imitative deep green Persian celadon. An imitative *fên-ch'ing* is the bottle of Near Eastern provenance (fig. 4), which is of a pale blue glaze splashed with a dab of purple. In this we have representative examples of the "fire-blotched" butterfly, fish, and bird forms referred to by Captain F. Brinkley.† Certain of these Kuan glazes are said to have had "crab's claw" crackle, an iron-colored foot where unglazed, and a mouth-rim which showed brown wherever the thinness of the glaze permitted its being seen. The iron-colored foot and brown mouth occurs again

\* *Ancient Porcelain, a Study in Chinese Mediæval Industry and Trade.* Leipzig, 1888.

† *Japan and China. Oriental Series.* Boston and Tokyo, 1901.

in still another ancient type of ware—the Ko-yao. This “Elder Brother Ware” was manufactured by Chang Senior at Liut’ien in Lung-ch’üan-hsien during the era of the Southern Sung, 1127–1280. It was famous for its crackle, described as having the appearance of fish roe or as though it had been broken into a hundred pieces. Its glazing colors were varied, consisting of a green (celadon), which differed from the usual Sung celadon in that it was refined and crackled; a pale blue; a rice-colored, and a stone-gray. The pale blue appears to be indistinguishable from the *fên-ch’ing* of the Kuan glazes.

Examples of the Ko glazes in the Museum consist of a Yung-chêng copy of the rice-colored white covered with large crackle (fig. 5), and a contemporary sacrificial cup (fig. 6), which has, indeed, the “broken-into-a-hundred-pieces” effect already noted. The mention of the Chang brings us to the celadons, the *ch’ing-tz’ü* of the Sung. In common with the greenish Ju glaze, this was probably a direct descendant of the archaic funerary ware. It is said to have been manufactured with some hint of its later beauty and refinement as early as the seventh century. We are certain that *ch’ing-tz’ü* was made by the younger brother of the above-mentioned Chang during the early years of the Southern Sung dynasty. Chang, Junior, deserted by his brother, stayed on at Lung-ch’üan and continued to make gray or deep olive-green celadons, differing from the wares of his brother in that they were never crackled.

We are, unfortunately, unfamiliar with the beautiful celadons of the younger Chang, a mere hint of their delicacy and grace being given us through the writings and illustrations of a Chinese connoisseur named Hsiang. With the removal of the Lung-ch’üan potters to Ch’u-chou-fu, early in the Ming dynasty, the Lung-ch’üan celadon changed from grass-green or deep sea-green to a green of a gray or bluish tone, a color often seen in those comparatively common heavy jars and plateaus ringed about the bottom with a ferruginous circle. An example of the earlier celadon is shown in a bowl of thin porcelaneous

stoneware covered with a gray-green glaze and decorated with a design of lotus flowers engraved in the body (fig. 7).

From the delicate celadon tones we turn to the marvelous productions of Chün-chou, where as early as the end of the tenth century there were produced those compelling *flambé* glazes, so varied, so gorgeous, so indescribable. Aside from the *flambés*, however, the Chün-chou potter made use of eight glazing colors, all of which are mentioned in detail by Bushnell. Of the aubergine-purple Chün, the Moore collection furnishes a representative example, a miniature vase of fine red body covered with a thick, minutely pitted aubergine-purple and splashed on one side with a patch of sky-blue (fig. 8). An example of the sky-blue or t’ien-lan is a somewhat similar vase splashed with aubergine-purple (fig. 9). Akin to these are the beautiful bowls, narcissus dishes, etc., of the Yüan-tz’ü, pieces made either of fine red earthenware or dense semiporcelaneous body, and enriched with rich opalescent glazes of palest lavender or moon-white streaked or clouded with purple. An especially beautiful example is illustrated in a bowl from the Moore collection (fig. 10), which displays to perfection the oft-times translucent manganese-purple of this type streaked with purple.

Before closing we should perhaps refer to the Sung ware of Chien-chou or, as it became during the Yüan period, Chien-yang, a factory to which both the Chinese and the Japanese patrons of the ancient cult of the tea ceremony owed so much. Before the passage of the Sung this cult was practiced in China, books being written in order that the minutiae of this almost sacred ceremony might be thoroughly understood. And it is perhaps to the prose and poetry of the Chinese literature of the day that the Japanese owed their keen appreciation of those, to us, sorry-looking little speckled or streaked tea bowls manufactured at the above fabrique, and reproduced with such success by the first Toshiro and his immediate descendants. Three early examples of Japanese Chien-tz’ü are to be seen in the Moore collection, one of which is illustrated (fig. 11).

G. C. P.



FIG. 2



FIG. 1

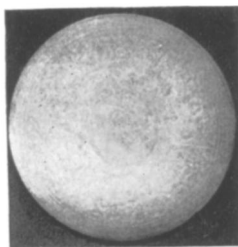


FIG. 3

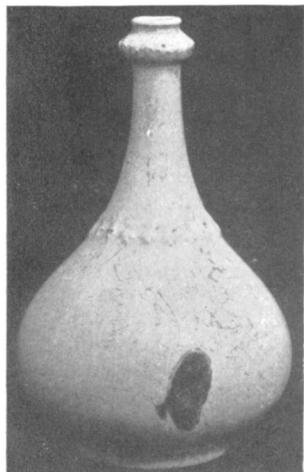


FIG. 4



FIG. 6

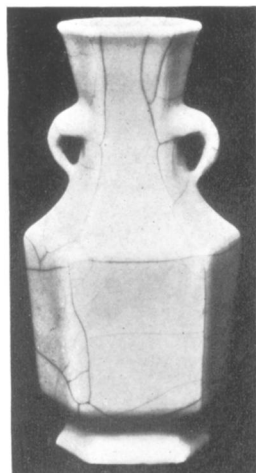


FIG. 5